

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

# Concert Band

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WAYNE JEFFREY & STEPHEN CHENETTE

conductors

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SUNDAY, MARCH 20, 1988

3:00 PM

MacMILLAN THEATRE

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PROGRAM

Wayne Jeffrey, conductor

Overture to Candide

LEONARD BERNSTEIN  
arr. W. Beeler

Ballo del Granduca, K. 65

JAN PIETERSZOOM SWEELINCK  
trans. M. Walters

Second Suite in F Major for Military Band

GUSTAV HOLST

Op. 28, No. 2

1. March
2. Song Without Words "I'll Love My Love"
3. Song of the Blacksmith
4. Fantasia on the "Dargason"

Metamorphoses

EDWARD GREGSON

Little English Girl

D. DELLE CESE

\* \* \* INTERMISSION \* \* \*

Stephen Chenette, conductor  
Music with a Latin Flavour

Fiesta del Pacifico

ROGER NIXON

Two Symphonic Dances in Latin Rhythm for  
Trumpet Solo and Concert Band

TIBOR POLGAR

1. Habanera
2. Fandango

Norman Engel, trumpet

Guaracha

Third Movement from Latin-  
American Symphonette

MORTON GOULD  
arr. David Bennett

Canto Yoruba'

PEDRO SANJUAN

Dance (Mindinho)

Fourth Movement from Bachianas  
Brasileras No. 4

HEITOR VILLA LOBOS  
arr. Alfred Reed



## NOTES

Overture to **Candide** (1956)

LEONARD BERNSTEIN  
(b. 1918)

Markedly eclectic, Leonard Bernstein's well-publicized career as composer/conductor documents his brilliant assimilation of jazz, 'classic', and popular idioms into both concert hall and Broadway theatre. His religious works display a humanism rare in modern composition, while he brings to the popular stage an unprecedented rhythmic and melodic sophistication.

The musical comedy **Candide**, based on its literary namesake, contains those elements of discontinuity that reflect Bernstein's 'catholic taste' (noted in the Oxford music dictionary) -- a singular style that blends other styles. Here, Bernstein's musical playfulness approaches near-parody. Combined elements of polymeter, neo-classicism, and 'swing' result in an imaginative and often giddy display of orchestral virtuosity. The **Overture** recapitulation is of particular interest, as melodic and accompanying figures are metrically disjointed.

Ballo del Granduca, K. 65

JAN PIETERSZOOM SWEELINCK  
(1562-1621)

Jan Sweelinck had a dual career as church (Oude Kerk) instrumentalist and pedagogue. His compositional importance is undisputed, for although not especially innovative, he refined early Baroque keyboard technique and advanced fugue, toccata, and chorale prelude forms. His independent pedal scoring and mathematically precise counterpoint similarly led the way for J.S. Bach's innovations.

Sweelinck's five variations on Emilio Cavaleri's 'Grand Duke's Ballet' (from **La Pellegrina**) may have been written for solely educational purposes. Walter's adaptation of the cycle ascribes to Sweelinck's own interest in free musical transcription. Each of the variations forms an ordered unit where a particular musical principle and multiplicity of voicings are explored, readily demonstrating both timbral variety and thematic continuity.

**Second Suite in F Major for Military Band,  
Op. 28, No. 2**

**GUSTAV HOLST**  
(1874-1934)

Like Bernstein, Holst's specifically 'English' musical style is an amalgamation of the lyric and prosaic features of earlier composers. His vision, however, has deep attachments to England's early madrigalian (Weelkes, Byrd) and folk traditions, and differs from his counterpart Vaughan Williams in terms of sonic austerity and technical precision. The two suites for band are studied displays of metric clarity and thematic richness. The *Second Suite*, a varied panorama of folk lifestyle, appears dedicated to the spirit of community music-making. While all four movements are constructed from folk musics, the second and third movements are particularly notable for their respective poignancy and joviality. 'I'll Love my Love' is coloured by a warm oboe solo, while 'Song of the Blacksmith' pays homage to English tradesmanship with a variety of percussive effects.

**Metamorphoses (1979)**

**EDWARD GREGSON**  
(b. 1945)

*Metamorphoses*, commissioned by the University of London Goldsmith's College, combines Gregson's penchant for brass composition with spacial electronic effects. The work emerges as a study of both time and the volatility of change, and the timbral possibilities of electronic and instrumental combinations. Gregson notes that the most important feature of the work is the contrast between pulsed and non-pulsed sound. The opening dissonances, *ad lib* and *senza tempo* sections illustrate both the inconstancy of change and the necessity of control to avoid confusion. Thus, the composer appears to examine modern compositional process and a larger social theme: the problems inherent in the glut of 20th century communication and the adaptability of a given set of artistic and social elements to change.

**Little English Girl**

**D. DELLE CESE**

The final piece in this half of the program is a witty and colourful symphonic march by the relatively unknown Italian composer Delle Cese. As the other works each embody a foreign idiom (whether folk, popular, or electronic) within a symphonic context, *L'Inglesina* assimilates both character and folksong into the march medium. The sprite theme is buoyed by a rhythmically concise and propulsive accompaniment, depicting both human spirit and individual character.

Notes by **SIMON MORRISON**



## **Fiesta del Pacifico**

**ROGER NIXON**

Roger Nixon was born in Tulare, California, in 1921, and studied composition with Roger Sessions, Arnold Schoenberg, Sir Arthur Bliss and Ernest Bloch. At present, Nixon is a Professor of Music at San Francisco State University. **Fiesta del Pacifico** was composed in 1960.

The title, according to the composer, refers to "one of several festivals held annually in various communities in California which celebrate the Old Spanish Days of the State. The particular festival is held in San Diego for twelve days in the summer and features a play on the history of the area with a cast of over a thousand, a parade, a rodeo, and street dances."

Nixon has suggested "tonal fresco" as a description for this evocative music, describing the concept as "similar to that of a tone poem, or that of the music drama, in that some of the musical ideas have extra-musical connotations. It is impressionistic in that the aim is to create descriptive impressions rather than to tell a story. The work is a large dance movement which makes frequent use of Spanish-Mexican idioms, and a detailed knowledge of the musical imagery is not requisite to its enjoyment."

## **Two Symphonic Dances in Latin Rhythm for Trumpet Solo and Concert Band**

**TIBOR POLGAR**

Born in Budapest in 1908, Tibor Polgar studied at the Liszt Academy where he was a student of Zoltan Kodaly. He is a prolific composer whose works include film and radio scores, chamber music, vocal and orchestral writing as well as solo pieces. His one act opera, **The Glove** has had over one hundred performances in Ontario schools.

Mr. Polgar has always been drawn to the music of Spain and his **Two Symphonic Dances in Latin Rhythm for Trumpet Solo and Concert Band** is one fruit of this interest. Using the forms of two old Spanish dances, Mr. Polgar has adapted his own style to the Spanish idiom. The first dance is slow and is grounded on a single rhythm which is heard throughout. The second is faster and ends with a flourish. The work was commissioned by the University of Toronto Concert Band with a grant from the Ontario Arts Council, and is dedicated to Stephen Chenette, who conducted the first performance in 1979.

## **Guaracha**

**MORTON GOULD**

Morton Gould was born in New York City in 1913. His music is a combination of classical training with the idioms of Broadway, folk tunes, and jazz. **Latin-American Symphonette** was completed in 1940, and the movements are idealizations of four typical dances from Latin America. The name of the third movement, Guaracha, has two implications: a drinking song, and a dance pattern. Mr. Gould has incorporated both ideas, and the movement is a development rather than a literal interpretation of the original form.

## **Canto Yaruba'**

**PEDRO SANJUAN**

Pedro SanJuan (1886-1976) was born in San Sebastian, Spain and studied with Turina. After conducting in Europe, he organized and conducted the Havana Philharmonic in 1926. In 1942, he became professor of composition at Converse College in Spartanburg, South Carolina. **Canto Yoruba' (Yoruba' Song)** was composed in 1945. The Yoruba' are the people of Southwestern Nigeria.

## **Dance (Mindinho)**

**HEITOR VILLA LOBOS**

Heitor Villa Lobos (1887-1959) was born and died in Rio de Janeiro, Brazil. He was largely self taught, and had no formal musical education. As a youth, he played in dance and theatre orchestras, and later was a cellist in the Rio de Janeiro symphony and opera orchestras. He developed a unique style based on Brazilian idioms, and composed about one thousand works. In **Bachianas Brasileiras**, Villa Lobos applied Bach's compositional techniques to musical material with a Brazilian flavour. The Mindinho is a Brazilian dance in 2/4 time.

Notes compiled by **STEPHEN CHENETTE**

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### TODAY'S CONDUCTORS

**WAYNE JEFFREY** is presently a Visiting Assistant Professor at the University of Toronto. He is an Assistant Professor at the University of Windsor (on leave 1987-88) and resident conductor of the Hannaford Street Silver Band. He is active as a guest conductor at several music camps, and has been invited to direct many community orchestras throughout Ontario. In addition, he is a brass coach and teaching member of the Orchestral Training Program at the Royal Conservatory of Music this season.

A music educator who has taught at the elementary, secondary and university levels in Canada and England, Wayne Jeffrey also appears as a clinician and adjudicator across the country. He has also commissioned and premiered many Canadian works for chamber ensembles and has been active in "Composer in the Classroom" projects with students at all levels.

**STEPHEN CHENETTE** became a professor at the Faculty of Music in 1972. He teaches the trumpet, orchestral repertoire for winds, brass chamber music, is a conductor of the Wind Symphony and Concert Band, and is Co-ordinator of the Performance Division. He is a faculty member at the National Music Camp of Canada, and has been a visiting teacher of wind repertoire and conducting at the University of Calgary. He was recently elected Secretary of the International Trumpet Guild. In December, he conducted eight concerts with the Hannaford Street Silver Band, including their tour of the Maritime Provinces.

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**NORMAN ENGEL** is currently in his third year of study leading to a Bachelor of Music degree in Performance. He is a student of Barton Woomert.

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UNIVERSITY OF TORONTO CONCERT BAND

FLUTE

Jennifer Hellen \*  
Toronto, Ontario  
Gillian Johnson  
Montreal, Quebec  
Lori Le Clair  
Charlottetown, P.E.I.  
Allison Lupton  
Embrow, Ontario  
Tanis McNeely (piccolo)  
Mississauga, Ontario  
Grazyna Melech  
Toronto, Ontario  
Chiyoko Szlavnic  
Toronto, Ontario  
Troy Whynot  
Bridgewater, Nova Scotia

OBOE

Carroll Kim  
Toronto, Ontario  
Pippa Williams  
Vancouver, British Columbia

ENGLISH HORN

Lawrence Charge  
Toronto, Ontario

E-FLAT CLARINET

Arthur Luck  
Toronto, Ontario

B-FLAT CLARINET

Lorraine Adams  
Bramalea, Ontario  
Lori Kernohan  
Agincourt, Ontario  
Bernadette Ko  
Willowdale, Ontario  
Joanne Kryszkowski  
Toronto, Ontario

Arthur Luck  
Toronto, Ontario  
Samina Malik  
Bowmanville, Ontario  
Janet Pelletier \*  
Winnipeg, Manitoba  
Janine Short  
Vineland, Ontario  
Filomena Silva  
Toronto, Ontario

E-FLAT ALTO CLARINET

Lorraine Adams  
Bramalea, Ontario

B-FLAT BASS CLARINET

Stephanie Conn  
Downsview, Ontario

BASSOON

Geoffrey Burke  
Oakville, Ontario  
Catherine MacDonnell \*  
Stoney Creek, Ontario

CONTRABASSOON

Darrell Steele  
Winnipeg, Manitoba

SAXOPHONE

David McTavish (Alto) \*  
Mississauga, Ontario  
Keith Reid (Alto)  
Toronto, Ontario  
Katherine Rea (Tenor)  
Willowdale, Ontario  
Gabor Vaski (Tenor)  
Kelowna, British Columbia  
Margaret Johnston (Baritone)  
St. Thomas, Ontario



### TRUMPET

Scott Bauer  
Guelph, Ontario  
James Duncan  
Scarborough, Ontario  
Tim Hamel  
Toronto, Ontario  
Paul Kemerer  
Toronto, Ontario  
David Malysh  
Copper Cliff, Ontario  
Robert Pearce  
Bowmanville, Ontario  
Peter Posocco  
Downsview, Ontario  
Ihor Sywanyk \*  
Toronto, Ontario  
Brian Wookey  
Richmond Hill, Ontario

### HORN

Keith Bohlender  
Toronto, Ontario  
Sharon Fisher  
Clifford, Ontario  
Sam King  
Aurora, Ontario  
George Nicholson  
Oakville, Ontario  
Julia Yang \*  
Scarborough, Ontario

### TROMBONE

Patrick Brown  
North York, Ontario  
Lyle Corrigan  
Agincourt, Ontario  
Tony Gomes  
Toronto, Ontario  
Emily Harris  
Toronto, Ontario  
Ross Harwell  
Toronto, Ontario  
Paul Van Der Bank  
Toronto, Ontario

### EUPHONIUM

Tyrus Watson  
Mississauga, Ontario  
Cynthia Young  
Brampton, Ontario

### TUBA

Nicola Irwin-Childs  
West Hill, Ontario  
David Lum \*  
Toronto, Ontario

### PERCUSSION

Anne Marie Borth  
Kitchener, Ontario  
Chris Braun  
Toronto, Ontario  
John La Porte  
Windsor, Ontario  
Donna Lum  
Toronto, Ontario  
Andrew Morris  
Toronto, Ontario  
Susanne Seiner  
Scarborough, Ontario  
Cathy Jo Thompson  
Toronto, Ontario

### STRING BASS

Robert Clutton  
Burlington, Ontario  
Steven Haynes  
Toronto, Ontario  
Stefan Valentyne  
Toronto, Ontario

Manager-Librarian  
Anne Marie Borth

\* principal



Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

**MARCH 20** U OF T CHAMBER STRINGS  
David Zafer, conductor  
Works by Corelli, Stamitz and Bartók  
Walter Hall 8:00 pm

**MARCH 22** U OF T CONTEMPORARY MUSIC ENSEMBLE  
Robin Engelman, conductor  
Works by Chan, Crumb, Sessions and Milhaud  
Music Gallery 8:00 pm \$3 G.A.  
1087 Queen Street West

**MARCH 23** FACULTY OF MUSIC WOMEN'S CHORUS  
Michael Coghlan, conductor  
Works by Verdi, Coghlan, Cole Porter,  
Rodgers & Hart and Joplin  
Walter Hall 8:00 pm \$3 G.A.

**MARCH 24** THURSDAY NOON SERIES  
Recital  
Program featuring student chamber ensembles  
Walter Hall 12:10 pm FREE

**MARCH 25** U OF T GUITAR ENSEMBLE  
Eli Kassner, director;  
Timothy Phelan, conductor  
Romantic, impressionist and modern masterpieces  
Walter Hall 8:00 pm \$3 G.A.